METHODOLOGY OF WORKING GYPSUM CUTTING HEAD SAMPLE

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Annotation: This article describes a step-by-step method of processing a pencil drawing of a gypsum shear head sample.

Keywords: Integrity, shadow-light contrast, complexity, spatial perspective, reflex

The transition from simple to complex pencil drawing is a methodologically sound requirement. Therefore, in previous lessons, a lot of practice was done on drawing geometric shapes, sockets, pieces of architecture, objects of simple and complex shapes, and still lifes created with their participation. It is helpful for students to draw these outlines in clear lines

valuable as a guide. Shape structure

and their interconnectedness, the study of complex volume construction relationships in pencil is a great help to students.

Basic practice of studying plaster sculptures

provides a great opportunity to study the human face in later courses.

It's a process of clearing the eye, hardening the eye, disciplining the artist

and serves to enhance the aesthetic taste. Description

in the process of working with living people in plaster sculptures, i.e.

complex requirements such as eye, hair, body color

it's not. That is why it is very convenient for artists at the beginning of the work. Tirik

in drawing the human head, the student is tasked with distinguishing the most important from the structure of several separate complex shapes. It is recommended that the initial exercises for learning to draw the head be based on gypsum models for the following reasons:

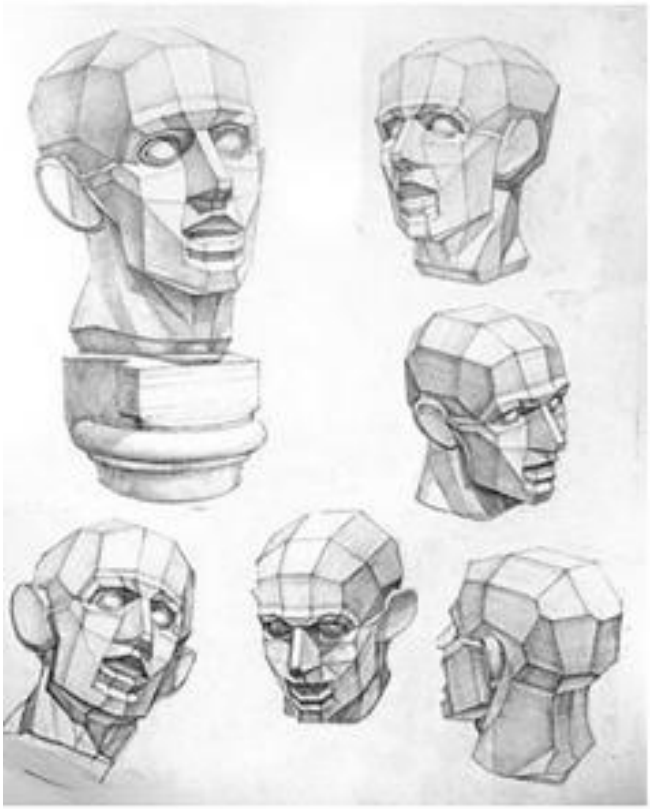
due to the lack of different colors and shades (hair, beard, eye color, etc.) that prevent the young artist from seeing the shape clearly; due to the generalization of plastic shapes on the head and its parts; personal and falling shadows, reflexes and light, because the reflections have a clear view. The whole complex of work on the continuous image of the ancient head is also based on the predominant principle of fine arts - from general to specific and from private to general, method and style.

In other words, by analyzing all parts of nature

- follow the rule of expressing the image of the general form. This principle is based on drawing, is reflected in all curricula and is the basis of special art schools, vocational colleges and universities. It is recommended and required for all students (regardless of their level of continuous drawing preparation). Students call itthe complex set of work on the image is divided into separate stages to make it easier to capture and better understand its content. In addition, following a methodological sequence will help the student to understand each stage individually and the interrelationships between them.

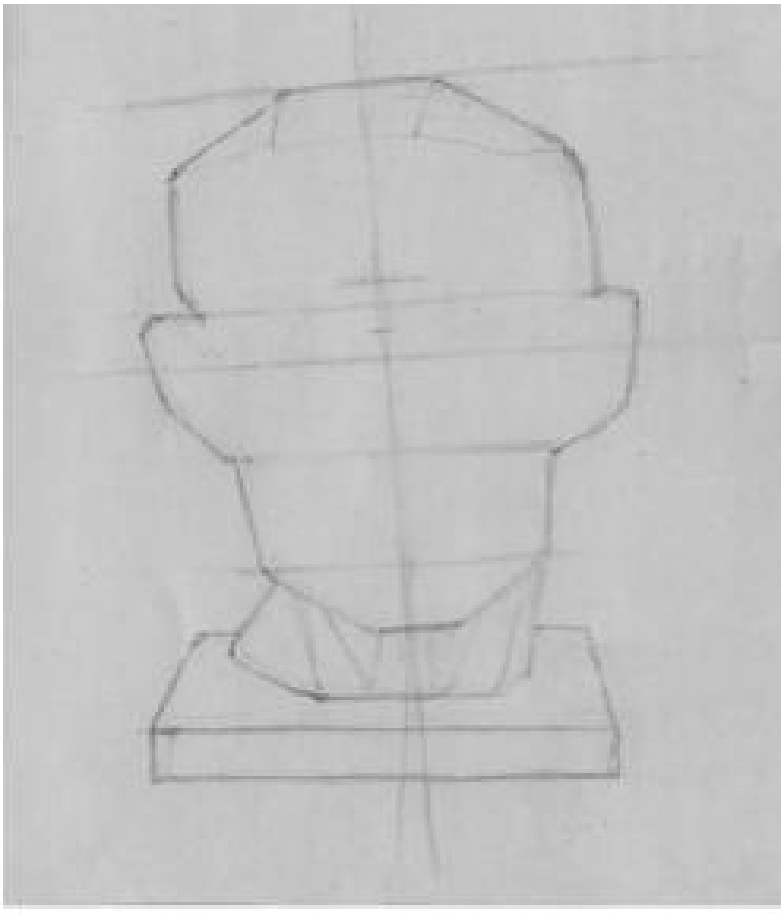
allows you to understand.

The process of continuous drawing is very complex, and it is often difficult for a student who does not have enough work experience. First of all, he doesn't know what to focus on, how to use his opportunities wisely, and he can't organize his work properly. Such a student is usually able to copy what he sees. External carefully copies the form view.



He describes the necessary parts without separating them. Giving in to the pieces, he thinks they look a lot like nature. Most students, when drawing a human head, do not follow the methodological sequence at work, immediately begin to perform complex tasks, and soon fail. However, the stylistic stages of working on the sketch also have their own characteristics, which the artist must know. In order to master the material, the artist must imagine what task he will have to perform at this stage, and what aspects of drawing he will need to pay special attention to. Such a student must follow a clear system in the process of observation and analysis of nature, as well as in the process of constructive drawing - construction. All the subtleties of the methodological sequence of painting are reflected in the sample of the plaster-cut head "Obrubovka"

Let's look at an example of drawing.



We will describe the methodological sequence of working on the picture, and at the same time study the basic laws of the construction of the head shape of a living person and the methods of depiction (including the technical aspects of the work). The first step in drawing a plaster cut-out head "Obrubovka" is a composite placement of the work on the surface of the paper.

It is necessary to study nature in advance in order to know how to place the image on the surface more easily, and from which point of view the structural features of the shapes look more expressive. will give. Before drawing a picture, the student should make a series of sketches as usual to solve the composition problem. In the second stage of drawing the pattern of a plaster-cut head "Obrubovka", a characteristic feature of the shape of the head is to reveal the relationship of dimensions, ie the proportions and position of the head in width. Before beginning to reveal the peculiarities of the main form, the student sculptures

- A careful study of nature, the most important form of form

important features. This is where understanding nature comes into play

should be based on the most objective, correct thinking,

it is not with subjective impressions, but with serious scientific knowledge

should be based on and begin to describe. As you know,

the study of nature begins with direct observation.

The artist, first of all, the general feature of the form, the spatiality of the head

and then separate parts and integrals,

begins to estimate and determine the proportions of differences in size.

Such a detailed acquaintance with nature in advance is an objective analysis

serves as the main reason for the transition.

The image of the main shape is drawn on paper in very light lines with a pencil, in a thin, general and linear constructive way, and the large shape of nature is the main feature of the overall structure. You just have to be more discriminating with the help you render toward other people. The same goes for determining the main surfaces and the general appearance of the head at which point the position of the head is determined.



The profile line runs between the forehead, nose, labia and chin. The arches of the eyebrows, the cut of the eyes, the base of the nose, the cut of the lips, and the cut of the jaw are slightly bent and upward in the shape of an ovoid head. All these lines must be parallel. If this rule is not followed, a big mistake can be made in the long run. The general picture of such a situation

we can also see it in artists who have good experience in drawing. When it comes to depicting the main parts of the head (eyes, booms, hair follicles, etc.), of course, the shape must follow the basic content, that is, the nose is a prism, the eye is a sphere, and the neck is cylindrical.



It should be noted that in the initial stages, the cut-out shape is done by moving the pen lightly on the paper, so that corrections can be made at each specific stage of drawing. In addition, the hands should be able to move freely, so that the work goes smoothly. A skilled and well-rounded student can draw and express a picture easily and fluently. This is done through regular creative work with a clear goal and lots of practical exercises

can be achieved. Being able to draw with as little time as possible in the early stages of drawing is often a sign of mastery. So, if you spend a lot of time building an image in an academic class, then you need to do special exercises at home or in extra independent lessons on drawing.

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